

THE DIAPASON

DEVOTED TO THE ORGAN

Second Year

CHICAGO, JANUARY 1, 1911

Number Two

HAS TREASURE IN HIS HOME

BEAUTIFUL CASAVANT ORGAN IN HOUSE AT LAKE FOREST

R. D. Hill, Whose Delight Is in the King of Instruments, Rejoices in Newly-Finished Casavant Work of Three-Manuals.

The possibilities of the organ in the home are illustrated aptly in the beautiful new colonial house of Mr. R. D. Hill at Lake Forest, Ill., where Casavant Brothers of St. Hyacinthe, Quebec, have just completed the installation of a remarkable instrument. Mr. Hill is an amateur who has devoted himself to the study of the organ more than have many professional musicians and whose delight is in the interpretation of the works of Bach. He made a thorough study of many systems before placing the contract for the organ in his suburban home with the noted Canadian builders. Now that their work is finished he professes the greatest satisfaction over its success.

This organ is a three-manual, with every modern accessory and a wealth of conveniences unknown to a past age. Besides its tonal advantages it possesses architectural beauty in its surroundings which few house organs have. The gold pipes top the white enameled woodwork, with a console and bench of solid mahogany. The instrument stands at one end of the long living room, in a space of added height.

One of the most striking features of the tone of the organ is that of the vox humana, which is exceptionally beautiful. The oboe also is of rare quality. The full organ fills the room adequately and gives a powerful effect seldom obtained with the specifications usually drawn for house organs. But with all the power of a church organ that it gives, there is no note of harshness.

Following are the speaking stops of this instrument:

SWELL ORGAN.

	Feet.
Vox Humana	8
Oboe	8
Dolce Cornet.....	5
Piccolo	2
Violina	4
Traverse Flute	4
Aeoline	8
Vox Celeste	8
Viola di Gamba.....	8
Stopped Diapason	8
Open Diapason	8
Bourdon	16

GREAT ORGAN.

	Feet.
Open Diapason	8
Rohr Floete	8
Geigen Principal	8
Gemshorn	8
Octave	4
Harmonic Flute	4

CHOIR ORGAN.

	Feet.
Melodia	8
Dulciana	8
Clarinet	8
Cor Anglais	8
Wald Floete	4
Flautino	2

(Continued on Page Three.)

ANOTHER ORGAN FOR LYNN

Massachusetts Contract Awarded to Hillgreen, Lane & Co.

Lynn, Mass., is soon to have another pipe organ. Some time following the announcement of a generous gift by Mrs. William Henry Hutchinson, in memory of the late William Henry Hutchinson, to the Boston Street Methodist church, and, in accordance with the provisions of the gift, a committee was appointed by the official board of the church to purchase an organ to replace the one which has been in use many years. At the outset the committee secured the services of J. Warren Andrews, organist and choirmaster of the Church of the Divine Paternity, New York city, to prepare specifications and to approve the materials used, and the construction.

After careful consideration and study of the organs of several of the best builders, the contract was awarded to Hillgreen, Lane & Co. of Alliance, O.

The organ is to be two manual, tubular pneumatic action, with twenty speaking stops, 1,107 pipes, combination pistons under each manual, couplers to be of the "Domino" type and placed over the swell. The organ is under construction at the factory and it is expected that it will be erected and ready for the opening recital during the Lenten season.

GOOD WORK BY C. M. TOPLIFF

Rochester, N. Y., Builder Finds Much Honor in His Home City.

C. M. Topliff of Rochester, N. Y., has just finished rebuilding an organ in the Immaculate Conception church of Rochester. It has pneumatic action throughout, reversed console, twenty-one speaking stops, piston combinations for each organ separate, crescendo pedal, etc. It was used Christmas day for the first time and the church is highly pleased with it.

Mr. Topliff's largest rebuilding contracts in 1910 were for St. Joseph's Roman Catholic church and Mrs. Edward Ellwanger's residence at Rochester. The First Congregational church, Fairport, N. Y.; the Presbyterian church, Geneseo, N. Y., and a large number of large repair jobs also are to his credit, besides many yearly contracts among the best churches in the eastern city and in a large number of private residences.

Mr. Topliff has a large contract to rebuild an organ in Le Roy, N. Y., and one for a new echo organ for the Masonic Temple at Coudersport, Pa.

SPECIAL SALT LAKE RECITAL.

A special Tabernacle organ recital was given by Professor J. J. McClellan Dec. 17 at Salt Lake City for Mrs. Horace W. Clarke, wife of the vice-president and general manager of the Denver & Rio Grande railroad, and her sister, Mrs. Scott of Washington. Several other persons, including W. N. Hartshorn of the National Sunday School association and his party from Boston, were present.

NEW LOCATION IS PLANNED

Bennett Company May Move Two Miles to Obtain More Room.

The Bennett Organ company has been installing in the Baptist Temple at Charleston, W. Va., the First Congregational church, Sandwich, Ill., and the Second Congregational church of Moline, for Christmas openings. The Convent of St. Joseph at Ottawa, Ill., has just sent in a contract for an early 1911 installation.

When the directors of the Bennett company purchased the site on which the factory and lumber yard stand at Rock Island, Ill., they were deemed sufficient for the needs of an expanded business. Its growth, however, has been such that a new and larger factory, to be built two miles east from the present location, is under consideration by the company.

ARE PLEASED AT MANISTEE

Church Has New Organ from Hann-Wangerin-Weickhardt Company.

The new pipe organ which was installed in St. Peter's German Lutheran church at Manistee, Mich., was dedicated in December. The instrument was built by the Hann-Wangerin-Weickhardt company of Milwaukee. The organ has universal wind chest, pneumatic action and all modern couplers and combinations. It contains 396 pipes.

Edward Scheiderer of Detroit, Mich., who gave a recital in St. Peter's church, expresses himself as well pleased and satisfied with the instrument and assures the congregation that it received full value for every dollar invested in it.

DEDICATION TO BE JAN. 15

Three-Manual Set Up in St. Mark's Pro-cathedral, Grand Rapids.

St. Mark's pro-cathedral at Grand Rapids, Mich., will open its new organ, costing \$15,000, Jan. 15. The three-manual instrument is being installed by the Austin company and the work is nearly finished. The organ will be a memorial to Mrs. Thomas B. Church, organist of the church for fifty years, and to Mrs. E. P. Fuller, for more than fifty years a communicant and liberal supporter of the church.

HUTCHINGS MAKES MOVE

Capital Stock Increased, New Directors and Larger Quarters.

The Hutchings Organ company, having increased its capital stock and added to the number of its directors by the election of Julian Codman, Charles P. Greenough and William B. Rogers of Boston, moved Dec. 1 into larger offices at 18 Tremont street, Rooms 1018 and 1019.

Many decided improvements have been made by the company, particularly in electric action.

FIRE DESTROYS ORGAN.

Fire destroyed the organ in the First Methodist church of Lagrange, Ga., Dec. 18.

MONSTER FOR CATHEDRAL

ORGAN FOR NEW YORK CHURCH NEARLY FINISHED BY SKINNER

Interesting Details Concerning Instrument for Church of St. John the Divine Given by Writer in the New York Sun.

The great organ which is being installed in the Cathedral of St. John the Divine at New York is approaching completion. When it is actually finished, after being four years in course of construction, New York will be richer in great organs than any other city in the world, it is asserted in an article in the New York Sun.

In the opinion of Ernest M. Skinner the builder of this and other famous New York instruments, the cathedral will possess his crowning achievement so far in organ building. In the number of stops this organ is slightly smaller than a few other instruments.

"But in point of completeness," says Mr. Skinner, "both as regards tone color and volume, it will have no superior in the world and possibly no equal. There are no compromises or abbreviations of any description. Several of the tone colors appearing in this instrument are used for the first time in the history of organ building and nothing has been left undone to make it a great work of art."

There are persons to whom this talk of "a great work of art" will mean less than the fact that the organ is costing \$70,000, that it has between 6,000 and 7,000 pipes, that the largest of these is a great wooden conduit thirty-two feet long and that the smallest is a thin reed of tin not even as large as a lead pencil.

These are the people whose mouths will open in astonishment if told that in reality three organists must work together to make the big instrument speak. The real organist is Miles Farrow, but he would be powerless without his two assistants—a fifteen horse-power electric motor operating the southern division of the instrument and a seven and one-half horse-power motor for the northern division. These two divisions are placed one at each side of the chancel or choir of the cathedral and fifty feet above the main floor.

Each division occupies the space of a good-sized house and each is packed with ranks on ranks of pipes, zinc, composition and wooden. The largest is the thirty-two-foot pedal bombard, the only one of its kind in the world except the one in the College of the City of New York. It is said that in Westminster Abbey there is an organ pipe sixty-four feet long, laid horizontally along the ceiling of the choir loft. The thirty-two foot pipe at the cathedral of St. John the Divine gives the same tone because it has a sixty-four foot stop. It is a curious fact that these square wooden organ pipes are tuned to a pitch

just an octave higher than the note they are intended to give. A wooden plug or stop with a handle on it is then put into the end of the pipe, with the consequence that the pitch is lowered just one octave. In this way the thirty-two-foot pipe is made to give the note of an un-stopped one sixty-four feet long.

It is stretching the imagination to call this sound a note. It is a great gusty rumble, as if an inconceivably huge giant breathed audibly up there under the echoing domes and vaults. As for the sound of the smallest pipe, it is like the thin, shrill singing of a tea kettle just beginning to whisper to itself about boiling.

Between those two extremes come nearly 7,000 other tones in which the big organ can speak. One of these, the solo vox celeste, is perhaps the first of its kind in existence. The peculiar quality of its note is obtained by tuning the pipe almost imperceptibly off the true pitch, so that it has a wavering tremulousness like that of the violins in the motif of the Grail.

Mr. Farrow, to whom has fallen the position of organist of the cathedral, has been in New York only about a year. He comes from Baltimore, where he played in the Madison Avenue synagogue, in Christ Church and in St. Paul's.

One cannot wonder at Mr. Farrow's enthusiasm over the great instrument he is to play. When he shows his visitor the console, with its mahogany case, its four manuals, its rows of solid ivory register knobs (109 of them in all), its 101 speaking stops, its thirty-one couplers and its thirty-three pistons, he betrays his eagerness to have all that wonderful complex mechanism turned over to him, for him to learn its secrets.

From the console an electric cable 240 feet long goes, by way of a descent to the cellar and up again, to the motor. And before the touch of the fingers on the keys can be reported in sound, the electric current must run through this cable and a maze of wires, must jump through relay stations, close armatures, open valves—in short carry out a program which it would take a page to explain. Yet the whole thing is as swift as thought and, as Mr. Farrow says, a baby's finger could ring as great a thunder of sound as the blow of a hammer on the keys.

"The touch is like velvet," he says.

This ease is the greatest achievement in modern methods of organ building. The mechanism of the finest grand piano is far slower and less responsive than that of the perfect modern electro-pneumatic organ action, such as that of the cathedral instrument. It has also electro-pneumatic swell pedals, the first of their kind in any instrument in New York.

GRAND RAPIDS MAN IS BUSY.

These are busy days for the pipe organ builders, according to Henry Reinisch, who is at the head of a plant in Grand Rapids, Mich. Mr. Reinisch has just taken the contract for the installation of a \$7,000 pipe organ for the Guardian Angel church at Manistee. According to the terms of the contract the instrument must be ready by Easter. Mr. Reinisch also has completed the installation of an organ in Immanuel church, Hastings, Mich.

WRITES OF LARGEST ORGAN

JAMES E. DALE DESCRIBES THE SYDNEY, N. S. W., INSTRUMENT

Six Manuals There Said to Overshadow Others, Including One Planned for the Cathedral of St. John the Divine.

Writing to the New York Sun, James E. Dale, organist of the New Jersey State reformatory, says:

"The intended organ for the Cathedral of St. John the Divine will no doubt reflect credit upon the builders, but it will not be the largest and most modern ever built, as was asserted in an article in the Sun recently. Reference was made to the organ in Westminster Abbey, and it was said that it contained a sixty-four foot pipe 'horizontally' laid according to specifications by Hill & Son of London. That organ does not contain a sixty-four foot pipe, or even a sixty-four foot tone pipe, but it does contain a thirty-two foot double open diapason and a thirty-two foot contra posauene. It also contains five complete manuals, and, of course, a separate pedal organ of ten stops.

"The fifth manual, or 'celestial organ,' has seventeen stops. It is placed in the triforium of the south transept and is connected with the console of the organ by a cable 200 feet in length. The main organ has pneumatic action throughout. It contains three octaves of brass gongs struck by electro-pneumatic hammers. This magnificent organ has 4,780 pipes. The organ and its celebrated and worthy organist, Sir Henry Bridge, are known to musicians the world over.

"Not to be overlooked or forgotten by any means is the really largest organ in the world, the one in the town hall of Sydney, New South Wales. This organ contains six manuals, as follows: Great organ, twenty-eight stops and 2,440 pipes; swell organ, twenty-four stops and 1,891 pipes; choir organ, twenty stops and 1,342 pipes; solo organ, twenty-one stops and 1,258 pipes; echo organ, eight stops and 854 pipes; pedal organ, twenty-six stops and 960 pipes, or a total of 8,745 pipes. It has 189 stops, couplers, combination studs, etc. The draw stop knobs are of solid ivory. The internal width of the instrument is eighty feet, with a depth of about twenty-six feet. Its largest pipe—and I may say the largest organ pipe in the world—is a sixty-four foot contra trombone—a sixty-four foot 'reed' stop. Its case is magnificent. It is twenty-one years old. This organ was built by the firm of Hill & Son of London. The case was designed by Arthur Hill."

QUERY—A COMMUNICATION.

To the Editor:—If an organ builder came to your town, without your knowledge or consent induced some of your workmen to "lay off" for a few days to help him erect an organ, and then refused to settle at the office. What would you do?

A year's subscription will be awarded to the builder sending the best answer. Address

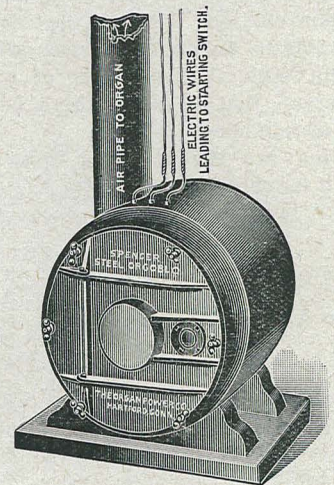
X, Care DIAPASON.

Hillgreen, Lane & Company

ARE AT PRESENT BUILDING
ORGANS FOR CITIES OF TWELVE
STATES, COVERING THE TERRI-
TORY FROM LYNN, MASS., TO
WHARTON, TEX. DURING THE
MONTH OF DECEMBER THEIR
FACTORIES WERE RUNNING
TWELVE HOURS PER DAY. :: ::

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SEATTLE ORGAN IS FINISHED

THREE-MANUAL, WITH ECHO,
BUILT BY KIMBALL COMPANY

Specification for First Methodist Episcopal Church in the Northwestern City—Soon to Be Shipped by Chicago Plant.

One of the large church organs soon to be installed in the northwest is that for the First Methodist Episcopal church of Seattle, Wash. It was built by the W. W. Kimball company at its Chicago factory and is nearly ready for shipment. The organ has three manuals and pedals and an echo organ to be played from the swell. W. H. Donley of Indianapolis assisted the church in the preparation of the specifications, which follow:

GREAT ORGAN.

	Feet.
1. Open Diapason, metal.....	16
2. First Open Diapason, No. 39, metal.	8
3. Second Open Diapason, No. 42, metal	8
4. French Horn, wood.....	8
5. Gamba, metal.....	8
6. Melodia, wood.....	8
7. Dulciana, metal.....	8
8. Octave, metal.....	4
9. Trumpet, reeds.....	8

SWELL ORGAN.

	Feet.
10. Bourdon, wood.....	16
11. Open Diapason, metal.....	8
12. Violin Diapason, metal.....	8
13. Clarabella, wood.....	8
14. Viol d'Orchestre, metal.....	8
15. Vox Celeste, metal.....	8
16. Gedeckt, wood.....	8
17. Salicional, metal.....	8
18. Octave, metal.....	4
19. Flute Harmonique, metal.....	4
20. Oboe, reeds.....	8
21. Cornopean, reeds.....	8

CHOIR ORGAN.

(In Separate Swell Box.)

	Feet.
22. Contra Gamba, metal.....	16
23. Open Diapason, metal.....	8
24. Concert Flute, wood.....	8
25. Geigen Principal, metal.....	8
26. Dulciana, metal.....	8
27. Wald Flute, wood.....	4
28. Piccolo Harmonic, metal.....	2
29. Orchestral Clarinet, reeds.....	8
30. Cathedral Chimes, notes.....	20

ECHO ORGAN.

(Played from Swell Organ.)

	Feet.
31. Hohl Flute, wood.....	8
32. Echo Diapason, metal.....	8
33. Aeoline, metal.....	8
34. Vox Celeste, metal.....	8
35. Philomela, wood.....	4
36. Vox Humana, reeds.....	8

PEDAL ORGAN.

	Feet.
37. Sub Bourdon, wood.....	32
38. Open Diapason, wood.....	16
39. Open Diapason, metal.....	16
40. Violone, wood.....	16
41. Trombone, reeds.....	16
42. Dulciana, metal.....	16
43. Bourdon, wood.....	16
44. Octave, metal.....	8
45. Flute octave of No. 38, wood.....	8
46. Cello, metal.....	8
47. Dolce, metal.....	8

COUPLERS.

1. Swell to Pedal.
2. Great to Pedal.
3. Choir to Pedal.
4. Echo to Pedal.
5. Swell to Great.
6. Swell to Choir.
7. Choir to Great.
8. Echo to Swell.
9. Swell, 4 feet.
10. Great, 4 feet.
11. Choir, 4 feet.
12. Swell to Great, 4 feet.
13. Swell to Choir, 4 feet.
14. Choir to Great, 4 feet.
15. Swell to Pedal, 4 feet.
16. Great to Pedal, 4 feet.
17. Swell, 16 feet.
18. Swell to Great, 16 feet.
19. Swell to Choir, 16 feet.
20. Choir to Great, 16 feet.

21. Choir, 16 feet.
22. Swell Separation.
23. Great Separation.
24. Compound Coupler Release.

MECHANICALS.

1. Swell Tremolo.
2. Echo Tremolo.
3. Wind Indicator.
4. Switches for motor.

ADJUSTABLE COMBINATION PISTONS.

Great and Pedal Organs, 4 Combinations, 1 release.
Swell and Pedal Organs, 5 Combinations, 1 release.
Choir and Pedal Organs, 3 Combinations, 1 release.
Echo Organ, 2 Combinations, 1 release.
Pedal Organ, 3 Combinations, Duplicated for each Manual, 1 general release.

PEDAL MOVEMENTS.

1. Sforzando Pedal.
2. Full Organ Pedal.
3. Great Mezzo, double acting.
4. Swell Mezzo, double acting.
5. Great to Pedal Reversible.
6. All Couplers.
7. Echo On and Off, reversible.
8. Swell Tremolo.
9. Balanced Swell Pedal.
10. Balanced Choir Pedal.
11. Balanced Echo Pedal.
12. Balanced Crescendo Pedal.

The Kimball plant is one of the busiest in the country at the opening of the year, with orders ahead for many months.

DENVER TEMPLE CEREMONY

Henry U. Frankel Memorial Organ
Opened at Special Service.

Denver, Colo., Dec. 11.—At special services at the Temple B'rith Sholom, Second and College streets, at 8:30 o'clock this evening, the new organ presented as a memorial to the late Henry U. Frankel and the latter's parents, the late Mr. and Mrs. Abraham Frankel, was dedicated. Rabbi Ignatius Mueller spoke on "The Influence of Music" and addresses were made by Charles H. Gibson, the attorney, and Ignatz Hoenig.

The organ was given by Mrs. Hannah Fichtelberger of Augsburg, Bavaria. The late Henry U. Frankel, who died a few years ago, was a great lover of music.

The musical programme for the services was:

- Organ Prelude—Fifth Sonata.....
..... Guilmant
Anthem—O, Come Before His Presence With Singing.....Martin
Na Tavu.....Spicker
Responses—Borchu, Sh'ma, Emmes, Michomocho, Adonoi Jimeoh....
..... Schlessinger
Violin Solo—Souvenir.....Drdla
Silent Devotion—Abendlied.....
..... Schumann
Baritone Solo—The Lost Chord....
..... Sullivan
Organ Solo—Funeral March. Chopin
Anthem—By Babylon's Wave. Gounod
Organ Solo—The Village Harvest Home.....Spinney
We Bend the Knee.....Dunckley
On That Day.....Dunckley
Organ Postlude—Grand March from "The Queen of Sheba".....Gounod

To Churches and Organists.

If you contemplate the installation of a pipe organ or the reconstruction of one already in place, write to THE DIAPASON for sample copies. If you know of others who are planning to purchase organs, send us their names and addresses. It may be the means of giving information of value. THE DIAPASON stands ready to give any assistance of this kind which it may be within its power to render.

CARNEGIE'S WORK GOING ON

PIERRE, S. D., CHURCH TO HAVE
ORGAN THAT WILL COST \$5,000

Morrellville, Pa., Also Delights in the Generosity of Steel King When It Comes to Providing Music for Worshipers.

The Methodist Episcopal church of Pierre, S. D., has received word that Andrew Carnegie has taken sufficient interest in the spirit of the Methodists of Pierre to open his purse strings and present them with a \$5,000 pipe organ to be placed in the new building, which is being erected. The church is a beautiful structure, costing over \$75,000, and will be the finest in the state. The gift of the steel magnate has come at an opportune time.

Governor Vessey and the Rev. A. D. Thibedeau recently returned from a trip to New York, where they worked in the interests of the church and besides securing the offer from Mr. Carnegie added about \$15,000 to the donations for the church building.

Through the generosity of Mr. Carnegie Grace Lutheran congregation at Morrellville, Pa., also will be enabled to purchase a pipe organ. Announcement was made at a congregational meeting that the Laird of Skibo has promised to contribute \$1,000 toward the instrument, with the provision that the congregation raise the other half of the amount. There is about \$400 in the church funds and the church societies will begin an endeavor to secure the remaining \$600. Mr. Carnegie's promise was obtained through the efforts of the Rev. Edward L. Keller, pastor of Grace congregation.

At the Market street Methodist Episcopal church, Winchester, Va., an organ toward which Mr. Carnegie gave \$1,000 was dedicated Nov. 28.

In addition to the foregoing a gift of \$1,000 has been received from Mr. Carnegie by the officials of the Evans-ton Christian church at Cincinnati, Ohio, toward the \$3,000 pipe organ for the new church edifice. The completion of the church, at Stacey and Brewster avenues, is expected in six weeks.

FOR LOS ANGELES CHURCH

St. Paul's Episcopal Cathedral Has
New Harris Three-Manual.

Los Angeles, Cal., Dec. 20.—The work of building the new three manual organ for St. Paul's Episcopal cathedral is well under way and it is hoped to have the instrument, one of the finest in southern California, ready for use by Jan. 1. The organ is being built by the Murray M. Harris company of Los Angeles.

A new feature is being included in the organ in the form of a concrete swell box. The console will be movable and the pipes will be in two sections, on each side of the chancel. The organ will cost \$12,500 and will be equipped with individual valve electro-pneumatic action.

Ernest Douglas, choir leader of St. Paul's, will have charge of the new instrument.

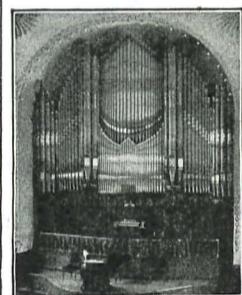
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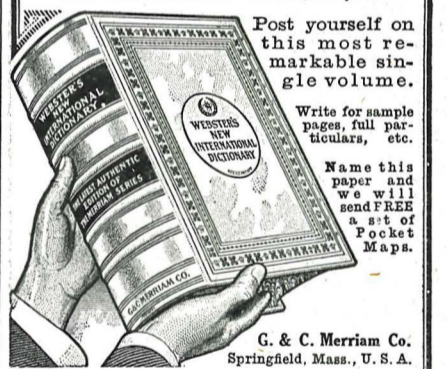


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of any required capacity or style built to order according to the most approved methods of construction. Work of high quality at moderate prices. Also manufacturers of CHAPEL, SCHOOL AND PARLOR REED ORGANS which we sell direct from factory at factory prices. Correspondence solicited HINNERS ORGAN CO., Pekin, Illinois.

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WORK TWELVE HOURS A DAY

Hillgreen, Lane & Co., Orders Run from Massachusetts to Texas.

Writing to THE DIAPASON, Hillgreen, Lane & Co., the progressive builders at Alliance, O., whose work in Chicago and other cities is bringing them to the front rapidly, say that they are constructing organs for cities in twelve states, covering the territory from Lynn, Mass., to Wharton, Tex. During December the factory of Hillgreen, Lane & Co. has been running twelve hours a day.

HAS TREASURE IN HIS HOME

(Continued from Page One)

	Feet.
Violoncello.....	8
Bass Flute.....	8
Gedeckt.....	16
Open Diapason.....	16

It was a great pleasure for the writer to go over the many excellencies of this organ with its master recently and to acknowledge the treasure which Mr. Hill no doubt has acquired.

THE DIAPASON

A Monthly Journal devoted to the Organ

S. E. GRUENSTEIN, EDITOR

CHICAGO, JANUARY 1, 1911

Subscription rate, 50 cents a year, in advance. Single copies, 5 cents. Advertising rates on application.

Address all communications to THE DIAPASON, Room 55, Auditorium Building, Chicago. Telephone Harrison 977.

OF INTEREST TO ORGANISTS

Special attention is called to the recent introduction of a department of news of the organists. This was deemed necessary because of the growing interest of the organists of both the East and the West in THE DIAPASON, as manifested by their letters, subscriptions and contributions to the news columns. Items for publication on this page are welcomed. They should be received on or before the 20th of each month.

WISHES FOR A GOOD YEAR

The heartiest good wishes of THE DIAPASON are extended to its readers and advertisers at the opening of the new year. The closing twelve-month has been the best—and the first—of this publication, but it has seen enough in this brief period to be optimistic. The organ, slow to receive recognition, is coming more and more into its own. Anyone who has had occasion to speak to any of the leading builders in the last few months will admit, we believe, that they have had a great measure of prosperity in 1910. Just before Christmas there was a rush to install organs promised to churches waiting for them. One builder says he has orders which will keep his factory busy eight months ahead. The next one is buying land to erect additional buildings. The third is taking orders from coast to coast.

The outlook for 1911 is excellent, and we wish every man in the profession his full share of good times and a realization that they will continue if the quality of his work and his business methods deserve it.

DAY OF THE ORGAN IN HOME

This is the day of the organ in the home.

If anyone has doubts as to this let him see what is going on. The palatial home of ex-Senator William A. Clark in New York city is nearly completed after many years' work. Newspaper descriptions tell that what is described as one of the largest pipe organs in the United States is to be placed in this palace. Franklin MacVeagh, secretary of the treasury, is the recipient of a Christmas present from Mrs. MacVeagh in the form of a splendid house at the national capital. A large organ is to be a part of the equipment of the residence. It is considered necessary to make the building complete as a modern dwelling of the first class.

So it is everywhere. The well-to-do man realizes more and more the boon he has in an organ of the best kind as an adjunct to his living or music room. The men who make the organs find their field growing and some of them already are devoting themselves exclusively to instruments for the home. A striking instance is noted in another column of THE DIAPASON of a resident of an aristocratic suburb of Chicago who

takes his pleasure not only in listening to the organ, but in studying and playing on his favorite instrument.

The organ is indeed no longer the exclusive possession of the church or the almost never used secondary equipment of a few theaters.

FACTS CLEVERLY EXPRESSED

Those constructors of organs who have been convinced of the benefits of publicity even for the best article of manufacture—who do not believe that a light hidden under a bushel will do as well as one out on a pedestal, even though it is just as bright a light—should be interested in a new advertisement of the Austin Organ company. This advertisement, which appears in THE DIAPASON and a number of other general and special publications, illustrates in a striking manner the difference between the mechanical inconveniences and shortcomings of the past and the wonderful advantages of the present.

To the man who does not know much about the subject information is imparted briefly but forcefully by means of the parallel columns. To quote the writer of the advertisement:

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- Heavy Key Action
- Straight Pedal Board
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- Few Mechanical Aids
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- Inadequate Diapasons
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- Universal Air Chest
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We reproduce this not as a "boost" for any particular builder, but to show that the writer of advertisements can be a highly valuable adjunct to an organ factory. The truthfulness as well as the terseness of nearly all that is said gives it strength.

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Fish don't bite every day, but the man who always has a well-baited hook in the water doesn't miss any of those days.

It's a poor salesman whose chief argument is concession in price and terms.

"Yes, sah," said Sis' Ca'line, "dat cert'ny is a great an' swell organ, jess as you all says, an' I reckon we all might raise de cash money fo' one lak it in de church. But lawsy me, it suah do look lak' bunn de candle at bof ends playin' wif han's, feet an' all."

Opportunity is frequently dependent upon courtesy. Be courteous and give the other fellow a chance.

Did you ever meet a committee that failed to call your attention to the "great advertisement," an organ in its church would prove? Neither did we.

BUNN.

"The boss down-stairs wants a left-

PROFESSOR SAMUEL BALDWIN ON ORGAN TRANSCRIPTIONS

Noted Musician Declares That Orchestral and Operatic Works Lend Themselves to Effective Interpretation.

"Before I came to this institution I played few or no transcriptions at all, for I never had at my disposal an organ on which adequately to perform some works which I now play," declared Samuel Baldwin, organist of the College of the City of New York, when interviewed there recently by a representative of Musical America on the subject of the most effective material for use in organ recitals.

"The question of transcriptions resolves itself merely into this: At my recitals at this college I have audiences who are acquainted with many great orchestral and operatic works and who delight in hearing these compositions played. Many of these are possible on an instrument such as this marvelous organ, and others, such as Handel's 'Largo' and the Bach 'Air,' are compositions which are great, independent of the instrument on which they are played. These surely can be done with all justice on the organ.

"The other phase of the question presents a larger issue. There has sprung up through the years a type of composition which is sometimes called serenade, offertory, reverie, meditation, prayer, etc., as the composer chooses, with the melody in the oboe and tremulant and the conventional syncopated accompaniment in the choir organ, and this, sad to relate, has become known as an organ-recital piece. It is not organ music, for organ music is essentially polyphonic, and this type of piece is bare homophony, often of a very bald and banal kind.

"The great works for the organ, such as the sonatas of Rheinberger, Merkel, Mendelssohn, Guilmant, Widor, to say nothing of the divine works of the great Bach, cannot always be played, and to me it has seemed that with an instrument such as I am particularly fortunate in having here the playing of transcriptions of Wagner, Tschaiikowsky and other moderns is a higher plane of achievement than giving a number of compositions of the type mentioned before, which are only organ music through their having been penned on three staves instead of two. Much of the work of Richard Wagner is well suited to this great organ, especially those works which are sustained in character, and I prefer, for instance, to play the Lemare transcription of

the prelude to 'Parsifal' or the 'Good-Friday Spell' than to give my audiences a bit by one of our contemporary organists who will insist on manufacturing this type of organ piece of which I have spoken."

Asked about living composers for the organ, Professor Baldwin spoke with much enthusiasm.

"In Germany we have only one great man who finds time to write for the organ—Max Reger, whose contrapuntal complexities have astonished the contemporary musical world. Though his sonatas for the instrument are great works, I find the shorter pieces, op. 59 and op. 80, much more interesting. Of the French school of organists, we, of course, have Guilmant and Widor, both of whom have done their best work. Joseph Bonnet, organist of the 'Great Organ' at St. Eustache, Paris, is taking the lead among the younger Frenchmen, his works being full of marked originality and true genius. Marco Enrico Bossi is the only Italian whose works are above the conventional, but he has written much that is splendid for the instrument. The English, to whom the organ is very dear, have many men who are writing in greater or lesser quantities for it. The names of Lemare, Hollins, Faulkes and Wolstenholme stand out for that nation."

Professor Baldwin is not too enthusiastic over the American composer, and although he admires much of the work of the many who are writing today, he does not believe that the time has arrived for an epoch-making American composer. Of American organ music he said:

"The best work being done now, in my estimation, is that of Arthur Foote, Dr. Horatio Parker, Homer N. Bartlett, James H. Rogers and Russell King Miller. These men have given us works of true musical value, and I take great pleasure in including them frequently in my programs. The great American composer will arise, in my opinion, from the commingling of the many races resident in the land. From these must come a great composer, and I believe that when the time is ripe that man will appear. Until then it is the duty of all serious-minded musicians to cultivate musical art to the best of their ability, so that this end may be furthered."

handed pneumatic," said the new boy.

"You tell him," said the pneumatic room foreman, "that we put the last one in that reversed console that just went out."

"Have you a vox humana in your new organ?"

"No. That and the gamba were used in entertaining the organ committee."

Don't try to remedy imaginary evils. There are plenty of real ones

and they are not all the exclusive property of the other man.

You don't have to compete with a price-cutting firm any more than you have to shoot a man who is taking poison.

The only thing better than an experiment room in a factory is the confining of all experiments to that room.

Hard work is an antidote for every kind of mental poison.

ACTIVITIES OF THE ORGANISTS

CLARENCE EDDY AT HOME

Organist Will Resume His American Tour After the Holidays.

Clarence Eddy, the concert organist, returned to New York last week from his long tour to spend the holidays, after which he will resume giving recitals throughout the country. He passed through Chicago on his way.

Mr. Eddy's decision to devote himself to concert work this season proved to be a wise one, judging from the interest displayed in his work wherever he played. It fell to his lot to dedicate a number of new organs, notably a \$20,000 instrument in Kansas City, and one at Houston, Tex. Press comments on his recitals indicate a growing appreciation of this class of music and show that Mr. Eddy is today in his best form.

An incident of Mr. Eddy's tour was his narrow escape from death or serious injury in a railroad collision near Chicago on December 4. While the impact of the trains, on one of which Mr. Eddy was traveling, caused him only slight injury, his trunk was delayed and he was obliged to appear before his audience at Houston in a traveling suit.

Mr. Eddy's next trip will take him as far as the Pacific Coast.

SERVICE BY WESTERN GUILD.

The western chapter of the A. G. O. gave a service played by Carl D. Kinsey at his church in Oak Park Tuesday evening, Nov. 29. Mr. Kinsey was assisted by a quartet—Mrs. Bootes, Miss Jones, Mr. Sturtevant and Mr. Dunford—in "The Wilderness," by Sir John Goss; "Still, Still with Thee" (Arthur Foote), and "The Mellow Eve Is Gliding," by Albert J. Holden.

William E. Zeuch played the Thiele "Theme and Variations," Mrs. Katherine Howard Ward the "Parsifal" vorspiel and Allen W. Bogen the "Pontificale March," by Widor.

ZEUCH PLAYS AT DUNDEE, ILL.

William E. Zeuch gave the following program Dec. 9 at the Congregational church of Dundee, Ill.:

Suite GothiqueBoellmann
Cantilene Faulkes
Caprice Wolstenholme
Andantino Lemare
Oriental Sketch..... Bird
Benediction NuptialeHollins
Gavotte, "Mignon".....Thomas
Triumphal March.....Dudley Buck
Song in the Night.....Spinney
CommunionBatiste
Meditation, "Madam Butterfly"....
..... Puccini
Finale from First Symphony..Vierne

NEW VANCOUVER ORGANIST.

Edward E. Harper, D. Mus., T.C.D., T.R.A.M., of Ottawa, has been appointed organist and choirmaster of Mount Pleasant Methodist church, at Vancouver, B. C. Dr. Harper has been organist of St. Andrew's Presbyterian church, Ottawa. He is a native of England and received his musical training there. For four years and a half he acted as organist and choirmaster of the Kilbarchan Parish church, Glasgow.

PROF. BALDWIN'S RECITALS.

Interesting programs were given by Professor Samuel A. Baldwin at the College of the City of New York Dec. 4 and 7. The programs were:

Sunday Afternoon, Dec. 4.

Prelude in E Minor.....Bach
Romance in D Flat.....Lemare
Fugue in F Major.....Buxtehude
"Starlight," "A Deserted Farm," "To a Wild Rose".....McDowell
Suite GothiqueBoellmann
"Elizabeth's Prayer," "Waldweben"
..... Wagner

Wednesday Afternoon, Dec. 7.

Prelude and Fugue in D Major..Bach
Concert Adagio in E Major..Merkel
Sonata No. 8 in A Minor....Guilmant
Cantilene in G Minor.....Woodman
ProspiceBellairs
"To the Evening Star".....Wagner
Concert Piece in B Major....Parker

RECITAL BY MISS PEARSON.

The fourteenth vesper organ recital of the Western Chapter of the A. G. O. was given by Miss Anne L. Pearson in the Woodlawn M. E. church, Chicago, Dec. 4. The program was as follows:

Prelude and Fugue in A Minor.Bach
Intermezzo from 7th Sonata.Guilmant
An Autumn Sketch.....Brewer
Toccata from 5th Symphony...Widor
Andante Recitativo from 1st Sonata
..... Mendelssohn
Allegro assai Vivace from 1st Sonata
..... Mendelssohn
BerceuseGuilmant
Marche ReligieuseGuilmant

S. B. WHITNEY OMAHA RECITAL.

S. B. Whitney, organist emeritus of Boston, gave a recital at Trinity cathedral, Omaha, Nov. 27. The program included:

Prelude, Offertory, "Fughetta"....
..... Lemaigre
DuetMendelssohn
(Arranged by S. B. Whitney.)
March from the "Meistersinger"....
..... Wagner
Prelude in D Flat.....Chopin
Processional MarchWhitney

CARL ON WESTERN TOUR.

William C. Carl is on his western concert tour. Upon invitation of the city council of Buffalo Mr. Carl gave a recital on the Pan-American organ in convention hall. This was his sixteenth engagement to play the exposition organ. Several important novelties will be produced during the tour.

ACCEPTS OKLAHOMA POSITION.

Professor John Knowles Weaver, of the School of Music of Kendall college has accepted the position as organist at Trinity Episcopal church, Tulsa, Okla.

CARL PRESIDES AT OPENING

Gives Dedicatory Concert on Moller Organ at Shelbyville, Ill.

William C. Carl gave the dedicatory concert on the Moller organ in the First Methodist of Shelbyville, Ill., Dec. 19.

The organ was given to the church by Mrs. Belle Dove, Clark Dove and Roy Dove as a memorial to the husband and father, the late T. F. Dove. For many years T. F. Dove was an active member of the church and was largely instrumental in the building of the new First Methodist church building. The New York organist was engaged by the donors.

The organ is one of the largest in that section of the state. Its cost is \$5,000. The plans and specifications were drawn under the supervision of Mr. Carl. The instrument is a two-manual of thirty-five stops. The great organ has these stops: Bourdon, first open diapason, second open diapason, doppel floete, dulciana, gamba, octave, flute d'amour, trumpet and clarabella. The swell organ has a bourdon, horn open diapason, concert flute, salicional, aeoline, vox celeste, rohr flute, harmonic flute, violin, cornet, vox humana and oboe. The pedal organ has double open diapason, bourdon, flute and lieblich gedeckt. The total is 1,442 pipes.

HEINROTH RECITAL PROGRAM.

Charles Heinroth gave the following program at Carnegie Music hall, Pittsburg, Dec. 11:

Overture to "Coriolanus".....Beethoven
Pastorale in A Minor.....Guilmant
Sonata in A Major, No. 4.Rheinberger
I. Tempo Moderato.
II. Intermezzo.
III. Fuga Chromatica.

Introduction to third act and bridal chorus from "Lohengrin".....Wagner
Polonaise in A Major.....Chopin
Offertoire in D Major.....Salome
Festival MarchFoote

RECEPTION FOR ORGANISTS.

A reception for members of the Michigan chapter of the American Guild of Organists was held by Mr. and Mrs. N. J. Corey at their home, 38 Woodward terrace, Detroit, Monday evening, Dec. 12. Mr. Corey is chairman of the executive committee and a member of the parent body. A recital by J. L. Edwards, organist of St. John's church, Monday, Dec. 19, closed the 1910 season. The programs will be resumed after the holidays.

BIG AUDIENCE FOR MASON.

Buffalo, N. Y., Dec. 12.—An enthusiastic audience which filled convention hall to its capacity yesterday afternoon heard an excellent organ recital by Edmund Young Mason, professor of music at Ohio Wesleyan university. Several numbers of Mr. Mason's own composition were the most notable feature of the program. Mr. Mason was assisted by Edward E. Tanner of this city.

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"Not in one organ in a thousand is the action free from fault. In none of the cheap forms of wind-chests having round pallets, is it possible to produce absolutely sympathetic response and connection between the fingers of the player and the pipes. Your secretary, Mr. Chester H. Beebe, and some others who have studied this subject, are alive to the tremendous musical revolution that is starting from the admission of the organ into the class of instruments that are sensitive to the finest touch of the finger. Nine-tenths of you do not know what I mean. You are blinded by long use and cannot realize that the action of the organ you play is defective."

Extract from a lecture delivered before the National Association of Organists Convention at Ocean Grove, N. J., August 6, 1910.

The complete lecture will be mailed free to any person who writes for it. It is full of information about the Hope-Jones Organ, valuable to every prospective organ purchaser. Address

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HIGH PRAISES FOR ORGAN

W. C. Carl Writes of Austin Instrument at St. Luke's, New York.

William C. Carl gave the following program at St. Luke's church, New York, Dec. 6:

- 1 Largo e Maestoso, Allegro (Symphony in D Minor)....Guilmant
- 2 Canzonina (new)Bossi
- 3 Pastorale in F Major....Lemmens
- 4 Fugue in D Major.....Bach
- 5 Fantaisie Sonate Op. 16 (new) Wolstenholme
- 6 Andante (known as the clock movement)Haydn
- 7 Meditation (alla Pastorale) (new)Vretblad
- 8 Variations de Concert.....Bonnet (With pedal cadenza.)
- 9 Caprice in B Flat.....Guilmant
- 10 Morceau de Concert (M. S.) (new)Alfred J. Silver (Dedicated to Mr. Carl.)

Concerning the new Austin organ at St. Luke's Mr. Carl writes to THE DIAPASON in the following enthusiastic words:

"The organ is one of the finest I have yet seen from the Austin Company's works. The tone is superb, and with the acoustics at St. Luke's one can easily imagine himself in a

foreign cathedral. I am exceedingly enthusiastic over the success of this instrument. It is one of the most satisfactory organs I have played on many a day."

MEN RAISE ORGAN FUND.

McKinney Tex., Dec. 11.—The young men of the First Methodist church here have formed a club to solicit the sum of \$3,500 for an organ fund. The young men of the club subscribed \$500 and have raised \$1,000 so far, and say they will raise the remainder. There are only two churches with pipe organs here. The First Presbyterian also is raising a fund for the purpose of installing a pipe organ.

CASAVANT ORGAN IN CHICAGO.

In the Church of the Visitation on South Halsted street, Chicago, a Casavant organ was dedicated in December. Arthur Dunham played at the consecration service.

PORTSMOUTH ORGAN OLD.

The chapel organ in St. John's Episcopal church at Portsmouth, N. H., is 200 years old. It was built in 1709 or 1710 by John Preston of York, Eng.

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TRIBUTE TO DR. DAVID D. WOOD, BLIND PHILADELPHIA MUSICIAN

Organist's Life From His Sixteenth Year, When He First Appeared Through His Years of Playing and Teaching, Sketched.

Philadelphia, Dec. 5.—At the recent twentieth anniversary of the American Organ Players' club of Philadelphia, the secretary, Mrs. John Bunting, prepared and read the following tribute to the late Dr. David D. Wood, founder of the club and the celebrated blind organist of St. Stephen's Episcopal church of this city:

"We are here tonight not only to celebrate the twentieth anniversary of the American Organ Players' club, but to offer our tribute of reverence and affection to the memory of our dearly beloved president, Dr. David D. Wood, whose death occurred on Easter day, March 27 of this year. The loss of Dr. Wood to the musical people of Philadelphia, and especially to the American Organ Players' club, cannot be estimated. To his wise counsels and unerring judgment in all the business as well as the musical affairs pertaining to the club are we largely indebted for the remarkable progress and high musical standing it has attained. That he might stimulate his pupils and fellow organists to more active, earnest study and to awaken and develop a greater interest in the organ and church music of Philadelphia he entered into this work with the enthusiasm that was characteristic of his nature; and he was the master and guiding spirit in our club from its foundation until the day of his death.

"For more than fifty years he was closely identified with musical life in Philadelphia as teacher, organist, choirmaster and composer and was also actively interested in other musical organizations within the city. It is believed that at least three-fourths of our present organists were either pupils of Dr. Wood or have been pupils of those who studied under him. He was a most earnest and reverent student of the works of all the great masters, but pre-eminently was he known in this city as the greatest interpreter of the unsurpassed organ compositions of Johann Sebastian Bach.

"The first appearance of Dr. Wood in public was at the formal opening of a new organ where as a lad of only 16 years he played with several of the older and prominent organists of the city. His own selection was one of the figured chorales of Sebastian Bach, 'Now Thank We All Our God.' It seems most significant that in the beginning of his musical life his thoughts found expression in this chorale of thankfulness and joy, while at his last recital, with his life's work nearly completed, his program included the two most exquisitely beautiful chorales, 'Adorn thyself dear Soul' and 'O World, I e'en must leave thee.'

"Dr. Wood was the owner of the first copy of Bach's complete organ works ever brought to this city and which were published in Germany about 1844. These volumes were the most valued treasures in his music library and came to him after the death of his first teacher, William Schnabel, who died in 1852.

"In the domain of composition Dr. Wood's work represents the highest and best in musical art. His compositions are characterized by freshness, beauty of form and melody and deep religious feeling. They embrace a large number of songs and instrumental pieces, but he was chiefly known through his many church anthems, which were composed for and almost exclusively sung by his choir at St. Stephen's church. A few of these compositions have been published and the remainder will appear at the earliest date possible.

"As a teacher he impressed upon his pupil organists the sacredness of their profession and imbued them with his own pure and lofty ideals. At each recital, which was a part of every Sunday afternoon service at St. Stephen's church for many years, his masterly interpretations of one or more of the works of the great composers were both an education and an inspiration."

Champion of the Organ

An organist writing to the New York Evening Post has some good things to say in refutation of the statement that the organ has no rhythm. The writer admits:

"After ten years of saturation with opera and symphony concerts, I was precisely of this opinion, until a memorable day last winter, when the opportunity was granted me of hearing a master of the organ—mind you, a master! To say that I was amazed is putting it mildly. Previous to this I had attended recitals by great numbers of popularly acclaimed organ virtuos and imagined that I knew something of the organ and its possibilities.

"The question of expressiveness on the organ boils down to this: First and last of all, elasticity and vitality

of touch combined with perfect accuracy of phrasing, and, in addition to this, the thousand and one things which distinguish good from mediocre playing on any instrument. The master not only is able to accentuate individual notes or chords, but can in cases of tremolo or rapid passages effect a crescendo or diminuendo purely by means of the touch, and without resort to the swell box.

"These matters cannot be explained by phrase or formula, but must be heard to be appreciated. Schumann recommends the organ to piano students as a means of gaining clarity and precision of touch, with independence of finger movement. Flaws of technic which may pass unnoticed on the piano stand out in glaring relief on the organ. All this empha-

sizes once more the point which I tried to make in my last letter, that artistic organ technic is so tremendously difficult that it is vouchsafed only to a chosen few.

"As contributing factors to the monotony of organ recitals, aside from incompetent playing, may be mentioned: (1) A defective instrument or poor acoustics of the auditorium; (2) too great length of program or injudicious selection of numbers; (3) idiosyncrasy of the auditor; (4) lack of familiarity of the hearer with the organ or the selections played.

"Under the first heading I beg to call attention to the fact that there is a greater disparity in organs than in other concert instruments, and that the tone of some organs is in itself disagreeable; also, that in some electric action organs the mechanism is at fault and in other instances where a church is long and narrow, confusion of tone is produced by a multiplication of echoes.

"A popular misconception prevails that organ music consists principally of fugues or orchestral arrangements. That this supposition is false may be proved by getting up artistic and interesting programs, which do not contain one fugue or orchestral transcription. As for length of program, no sensible organist will permit his performance to exceed the hour limit, or seventy-five minutes at most.

"In relation to idiosyncrasy, has it ever struck you that some people can

listen to violin music by the hour, whereas they derive no pleasure from piano playing? Among my acquaintances I number several who delight in the organ and remain impassive toward the piano. Reginald De Koven finds song recitals a terrible bore. Personally, I can say that, although acting as accompanist to a violinist for eight years, I prefer violins in masses to solos.

"Regarding familiarity with the instrument, it may be stated that in music familiarity breeds not contempt, but affection, both as to an instrument and a good piece of music. Even a trained musician, listening to a recital on his favorite instrument, may become bored if the selections are unfamiliar and indigestible.

"To sum up, all conditions being favorable, there is absolutely no reason why an organ recital should not give just as much pleasure as a concert on any other instrument.

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NORRISTOWN, PA., CHURCH AND BUILDER END ROW IN COURT

Compromise Verdict Is Rendered After Edifying Testimony About Prayer for Drunken Man, Trouble With Organ, Etc.

Norristown, Pa., Dec. 14.—A compromise verdict was rendered in civil court this morning by the jury which during the last two days has been hearing testimony in the action of E. A. White, the Philadelphia organ builder, against Calvary Baptist church here, to recover \$600 balance alleged to be due on an \$1,100 contract to rebuild the church's pipe organ. The jury finds that the church need not pay the \$600, but must stand costs of the trial and pay White a \$7.50 quarterly charge for taking care of the organ after completion. White is permitted to keep the \$500 he was paid on account and he need not pay storage on his materials, which were placed in the church cellar by the board of trustees. White said he could not make a good job of the work because of interference by church officials.

Mr. White testified that when he went to make repairs to the organ he was hampered, especially by the organist, Herbert Reifsnnyder. He declared that one night when he had worked late he decided to stay in the church over night. He lay on some old organ pipes in the organ room

and went to sleep. He was aroused at midnight and saw Reifsnnyder remove a nail which he had placed in the motor chain to prevent the use of the organ while incomplete. Mr. White also testified that James Hurst, one of the trustees, had bored a hole through the floor and caused a pressure on the pipes.

Under cross-examination White admitted that his son had made many visits to the church to repair the organ, but that they were only incidental; that he had a fair friend here and that was what had brought him so often to Norristown.

The Rev. L. W. Hainer was one of the principal witnesses for the defense. He testified that the organ made a hissing noise as of escaping air whenever it was played, and that certain keys would not respond to the touch. It became so bad, he said, that it destroyed the peace of mind of the congregation every Sunday, and so hard was it on nervous persons that they absented themselves from the church. So annoying was it that his wife could not attend services. He was a strong man and it had little effect upon him.

He testified that when Mr. White was told of the defects he grew angry and said the instrument would be all right when limbered up. On one occasion, Mr. Hainer said, Mr. White had been drinking in the church, and swore and slandered the trustees so that the pastor ordered him out of the building. He became less abusive and asked Mr. Hainer to pray for him. The two knelt together and a prayer was offered by the clergyman in the gallery.

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